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ABSTRACT

This guide provides history, format, contact names, addresses, and phone numbers of some African dance and African American marching units in Philadelphia (Pennsylvania). The working papers are divided into two categories. "Part One: Movements of African Dance in Philadelphia" begins with a sensitive, detailed explanation of the contextual meaning and authentication of local African dance tradition. "Part Two: African American Marching Units in Philadelphia" is introduced with a brief historical background of this vernacular African-derived dance form. Some emphasis is placed on its evolvement, in part, through the community's need to do something for the children, facilitate a viable apparatus to teach their cultural heritage, and to provide youth with a form of discipline training. (DQE)

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Philadelphia Folklore Project

WORKING PAPERS #10

AFRICAN DIASPORA MOVEMENT ARTS IN PHILADELPHIA: A BEGINNING RESOURCE LIST

By Benita Binta Brown-Danquah

SO 026 539

Philadelphia Folklore Project
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We consider this a working paper—that is, a work in progress—and we eagerly request that you call us with your corrections, comments and additions: 215-238-096. Thank you!

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PART ONE: MOVEMENTS OF AFRICAN DANCE IN PHILADELPHIA

Like African dance itself, peoples' *understandings* about the African dance tradition in Philadelphia are dynamic, fluid, complex and ever-changing. Conversations go on every day in the African American community about "what African dance really is." Since there is a wide (and conflicting) range of scholarly and community interpretations of dance, it behooves us to look at the frameworks from which community-based dancers and drummers approach the phenomenon, as well as the contexts in which they use their definitions.

For example, within the community it is often said that various camps of African dance in Philadelphia are "better" than others. When this evaluation is made, it often reflects the speakers' understanding of what is "authentic," with "better" groups judged to be more authentic than others. Authenticity is often measured or judged in relation to such things as the background, training or identity of the teacher/dancer, rhythms used, costumes worn, and dance movements and styles presented. Direct contact (of varying kinds and degrees) with Africa, or a dancer's years of commitment to the tradition may also affect people's claims of (or judgments about) authenticity.

On the other hand, outside the community (for example, among mainstream funders and presenters of dance), dance judged to be "good" is more likely to be evaluated in terms of more formal or external features. For most conventional "art world" critics, the relationship between any individual dancer or dance ensemble and any heritage or tradition remains largely unacknowledged and invisible. Yet it is exactly this relationship—and theories of authenticity and descent—that guide still other scholarly perspectives which consider that African dance in Philadelphia is not "real" African dance.

People bring to any evaluation different notions about authenticity, identity, experience, philosophy and aesthetics. Regarding identity, people may make different judgments in relation to whether they believe someone is African, African American, African Caribbean, African European, school-trained, or associated with one particular teacher or another. Do any of these backgrounds make an individual better qualified to teach and/or perform African dance? What if an artist is teaching

the sum total of their own artistic and creative synthesis—and that synthesis is distinctly African-rooted and Afrocentric? All judgments come with their own values.

In this ever-shifting context, we may ask "what counts as African dance?" Some would say that the dance "Lamba" originated in the Old Mali Empire. It is performed today throughout West Africa, in many variations, but usually by community members at particular moments in the life of the community. A version of Lamba is also danced now in New York, Washington and Philadelphia by African American dancers. In the African American context, Lamba has been revised and contemporized to meet today's needs. Whose movements are valid? Is one version of Lamba more "authentic" or better than another? And how are these judgments made? In answer to these questions, do we look to lived experience? To the fit between a dance's time and place? Is the answer epic memory, an ancestral connection with spiritual components, or a positive choice in self-representation and self-expression? In effect, local African American dancers are elaborating their own answers, dances and dance theories.

There is a certain irony in the fact that authenticity is the central factor in discussions (in a range of contexts) regarding what is good and better in African dance in the American setting. We must realize that *any* African dance performed in an American context is unavoidably distinct from that same dance in its original context and purpose. A dance performed in Africa for a rite of passage is necessarily transformed when performed on a stage, even if such a dance was learned on the African continent from a traditional performer. Translation to the American setting inevitably changes the nature of the dance—but opinions differ regarding the meaning of these changes. Moreover, many of the "authentic" dances performed here—dances which faithfully render the teachings of a master African dancer, for instance—actually mix rhythms, movements and costumes from more than one African dance form. (For example, I learned from Olukise and Marie Bas Wiles that Mandiani as performed in the United States is a blend of Dong Ba and Mandiani rhythms and movements which were already mixed together on the African continent and brought here in composite form, then taught to dancers as Mandiani.) Sometimes mixtures and alterations of dances may be innocent; in other cases, transformations of African

dance traditions may actually violate taboos and the basic values of the cultures which they attempt to emulate.

Even the term "African dance" can mean many different things. For one thing, wearing African garb and performing African dance often reflects a positive and gratifying political, social-historical, cultural, and psychological choice on the part of an individual. And in Philadelphia, it is clear that we have been making these choices and developing our own traditions of African dance for generations. As well, some vernacular dance traditions have historically preserved and extended African dance without calling it such. In the citations that follow, the reader will find examples of stepping and street dance—both ways in which the community has maintained and transformed African movement traditions. Some important drummers are also included in these citations, for music and dance have continued to be inseparable, and developments in one form have influenced the other. As well, you will find some examples of artists who were active in the Black dance movement (which provided an overarching umbrella for synthesizing and understanding some varieties of dance performed by African Americans). A whole tradition of explicitly-named and self-consciously developed "African" dance has also evolved here, and the bulk of the citations listed here represent groups and individuals who have been in the mainstream of this tradition. Overall, we attempt to be representative and we are aware that we cannot be compete in this overview. Since we started this project, some groups have changed and even closed, and others have begun.

We can distinguish two main types of dance orientations among the groups described below. Some artists, in their different ways, combine research in African Diaspora dance with a love for modern and/or ballet technique; theirs can be called a *stage orientation,* and it typically has a focus on excellence in presentation and professionalism. It is well known that Katherine Dunham and Pearl Primus stylized elements of African and African Diaspora dance and codified this stylization both into performances and theories that have had an enormous impact upon subsequent generations of Philadelphia dancers. Locally rooted and internationally known, Arthur Hall's synthesis, his choreography, and his Ile Ife Center have been an important force. Ione Nash has for more than thirty-five years been working to synthesize ballet, modern, jazz, and "interpretive" dance. In this generation, Welsh-Asanté's Umfundalai technique is in the same stage tradition.

In contrast, artists with a *community orientation* are perhaps less documented in the written record but are well known to the community. These artists likewise may represent a synthesis of forms, but they tend to stress the everyday uses of dance and drum, the significance of dance for the individual and community, and the participatory context. Among such community-centered dancers and drummers have been Saka Acquaye and Baba Crowder. Known for their drumming, each has played a major role in the development of elements of both African dance and drum culture here.

While the stage and community traditions may seem to reflect different orientations to audiences, different preferred settings for dance, and different contexts and networks, in fact, these different approaches have intermixed and mingled over the last thirty years. Community-oriented dancers in particular have tended to perform across the spectrum, maintaining a connection to community, performing in festivals, at celebrations and observances, as well as in theaters. Some of the differences in grassroots evaluations of dance reflect peoples' own preferences for features of the two poles. But the existence of many different artists and companies working in different settings have influenced subsequent generations of dancers, and contributed to the vitality of Philadelphia African American dance.

Some of the descendants of the pioneers noted above are described in the following citations. But artistic descent and "kinship" is a complex matter. For example, artistic descendants of Arthur Hall include Kofi Asante's group, and Jaasu Ballet (known for their development of Senegalese and Guinea-style dance). Jaasu Ballet, in turn, heavily influenced both Spirit of Sankofa and Ibeji Performing Arts Group. Artists work in different groups, maintain friendships, and develop new formal and informal associations. Traditions and influences continue to emerge. Nor are the groups mentioned the only sources of African dance locally. For example, we note some emerging organizations by recent African immigrants in which both ethnic and national dances are presented both within and outside the transplanted communities of origin. The entries that follow are just a beginning attempt to trace some of the ways in which African Dance is evolving here in Philadelphia. ***We welcome and invite your comments*** (call us at 238-0096) and especially we request any information about dancers and dance groups of which we are unaware. In closing, I want to say to the African American arts community that we are strongest

when we are all together. As my friend Chuck Davis says, "Peace, love and respect to everybody."

African Art in Motion was founded in 1986 as Kofi Asante and Company. According to Asante, "it was our vision to be able to come together and continue the work of Arthur Hall." Asante was encouraged in this vision by Nana Korantemaa, Steve Jackson, and Kwasi Agiri (Daryl Burgee)—all former members of the Arthur Hall Afro-American Dance Ensemble—who influenced Asante both to "stick to it," and to deepen his own understanding of the culture through drum and dance. Van Williams gave the group its current name in 1990. According to Asante, "the name suited our goals in terms of understanding that the art is never still and it always moves—it is in motion in paint, sculpture and African drumming." The current company is made up of veteran artists, each of whom brings at least fifteen years experience in dance and drumming. African Art in Motion performs dances of celebration, chiefly from Ghana and Nigeria. The signature piece of the ensemble is called "Okom," a dance from the Ga people of Ghana, which, according to Asante, is more than twenty-five hundred years old, and means "we will turn our back on the rest of the world for those who would try to change us." African Art in Motion has performed for Bishop Tutu, the Ashanti King of Ghana, and Nelson Mandela, and at the Philadelphia Academy of Music and the Lincoln Center in New York. In addition to his own group's performances, Asante is also committed to bringing artists together: "We believe in the collective," states Asante, "to be able to bring people together in African dance. . . tradition is sharing and not an individualized situation." Contact: Kofi Asante, Director, African Art in Motion, 3700 Chestnut Street, Philadelphia, PA 19104. (215) 662-9739

The African Cultural Ambassadors are a traditional Liberian dance troupe formed in February of 1993 to promote Liberian culture and encourage Liberian residents in Philadelphia to participate in their culture through dance. Most of the dancers were trained in Liberia as members of the Liberian National Cultural Troupe. Members of the African Cultural Ambassadors include dancers and drummers from a range of Liberian ethnic groups; their performances include Larma, Bassa, Gio, Mandingo, Ruma, Du and Sande dances. Mr. Zayzay describes the dancers' costumes as being typical of those worn in Liberian home villages. Most costumes are made by the company members using materials imported directly from Liberia. For example, raffia skirts and white clay brought from Africa are used in a Sande dance from a rite

of passage ceremony that might be translated as "breaking the bush." Public appearances here include concerts and social and ceremonial functions both within and outside the Liberian community, including, for example, a Liberian Ghani ceremony in Newark, New Jersey (held to honor a person of stature). Contact: Dominique Zayzay, Director. P.O. Box 24168, Philadelphia, PA 19139. (215) 748-1929 or (201) 672-7106

Alpha Kappa Alpha Sorority, Inc. Steppers. Alpha Kappa Alpha Sorority, the first sorority for African American women, was incorporated on January 15, 1908 with the aim of cultivating and enhancing friendships amongst college women. Stepping is an expressive tradition at AKA, carried on by a smaller group of sorority members. They use various body parts to maintain the strong rhythmic pulse needed for their routines: they clap, stomp their feet, snap their fingers, slap their chests, arms or legs, and pound a wooden staff against the ground—all to create a sound that keeps up the beat. The group does what they call "contemporary" and "traditional" steps. Traditional steps are featured both in call-and response two-step beat routines, and in routines mimicking the traditional steps of fraternity males (for example the "Kappa Step" and the "Alpha" step). AKA Steppers get their non-traditional step routines from contemporary music (including such musicals as "Serafina!)" tapes of African drum and dance, and rap videos. AKA stepping performances can be elaborate and dramatic. For their performance at the Greek Picnic of 1993, the AKA Steppers presented a dramatic and historical account of the acculturation of Africans brought to America. Through narrative, song and dance, they depicted Africans being deprived of their drums upon reaching American shores, and demonstrated how Africans began to use their bodies to create a rhythm or beat. Contact: Tina Morrison, Step Mistress, 5459 N. 11th St., Philadelphia, PA 19141. (215) 324-6763

The Arthur Hall Dancers grew out of the Arthur Hall Afro-American Dance Ensemble, one of the first and most important African dance troupes in Philadelphia. After Hall left the city in 1988, Evangeline Brown, a member of his original troupe, continued to perform Hall's dances to public school audiences through Young Audiences, a touring and educational organization. The current troupe continues Hall's legacy and current performers are all former members of Hall's original troupe: Van Williams, Gregory Jarman, James Cory, Vernon Forrest and Evangeline Brown. Each has been involved in African dance and drum culture for decades, and most can trace their formal and informal learning to many other important

Philadelphia dancers. (For example, Evangeline Brown has studied locally with John Allen, Patricia Scott Hobbs, Johnny Hobbs, Marion Cuyjet, Elmer Ball, Joan Myers Brown and LaVaughn Robinson.) The ensemble has appeared locally in schools and at the International Airport and has traveled to Togo and Ghana. Their costumes are inspired principally by Ghanaian traditions and are made by "Mama Liz," a master seamstress who has been decorating costumes for thirty years. Contact: Evangeline Brown, Director, 2016 N. Carlisle St., Philadelphia PA, 19121. (215) 232-7710 or 977-7707 (c/o Young Audiences).

Asona Aberade Shrine, Inc. was created in 1976 "to promote African sacred dance and drumming and the traditional religion and philosophy of the Akan culture of Ghana." The Shrine encourages study of African healing traditions, which include sacred music and dance. Director Korantemaa Ayeboafo was the first woman drummer to have an influence upon Philadelphia African drum culture and to take on the spiritual responsibilities of the drum. She has continued to develop her knowledge and skills. She states that "the rhythms are for healing and to promote balance in the psyche and the spiritual parts of our being." Performances by Asona Aberade feature the drumming, dances and chants used at the shrine. Most of the costumes worn during performances, including such accessories as beadwork and strips of bells, are copied from Akan tradition, and made by the performers. The group has a long performance history, including a national tour, appearances at numerous healing retreats and African religious ceremonies, and an appearance at the Kennedy Center in Washington, DC. Contact: Nana Korantemaa Ayeboafo, Director. 1730 N. 27th St., Philadelphia PA 19121. (215) 763-4054

The Blue Nile African Drummers and Dancers started in the mid 1970's with the merging of the Temple of the Black Messiah and the Marcus Garvey Sule Dancers. In the absence of traditional African schools, the founders (Jabali Wazuri, Karima Nkrumma and Fikisha Kusanya) hoped to create an opportunity for African American children to learn about African dance and drumming. The group's basic mission is to promote African culture, the use of the drum, and the movement of liberation. Dancers from the Blue Nile perform for community events, including weddings and various African rites and ceremonies. The Blue Nile has performed at the Afro-American Historic and Cultural Museum, for Kwanzaa Programs at Temple University and the Church of the Advocate, and for the 1993 Black Family Reunion. A special appearance in 1993 was for the King of Ghana, who visited the Lotus

Academy. Jabali Wazuri studied drumming with Baba Robert Crowder, Malaku Daku, Brother Abu, and Rashe. Wazuri's teachers taught him a wide range of rhythms from West Africa, Cuba and Brazil, and he also became adept at a mixed style of performance that combined drumming with oral poetry and singing, including praise chants. Contact: Jabali Wazuri, 1856 N. 21st St., Philadelphia, PA 19121. (215) 684-3476

The Diaspora Dance Theater and Research Group began in 1983 at Cornell University as a way of perpetuating African-derived dance forms and providing a performance alternative for university students there. Director Katrina Hazzard's approach is multicultural and multiethnic, and the group has always focused on multiple dance forms—including modern, jazz, ballet, and forms derived from African tradition. The group's public appearances have included lectures and demonstrations based on their research into African and African American forms of dance and music. Dr. Hazzard, a faculty member at Rutgers-Camden, has conducted extensive research in African Diaspora dance culture. She has done choreography for Marshall Oglesby, and danced with the Karamu Dance Theater, Dance Makers, Dance Circle, Strand Theater and Arthur Hall. She has also studied music and dance at the University of Nairobi in Kenya. Contact: Dr. Katrina Hazzard, Director. 5011 Catharine St., Philadelphia PA 19143. (215) 474-3510

Ekuejo West African Drum and Dance Egbe is, according to Director Oriyomi Isha Imani, "a community of people who have now evolved into a society or Egbe." Ekuejo Egbe sponsors a weekend series of African dance workshops which feature various instructors and a wide range of African and African-derived dance forms. These events are held each year at the University City Arts League in West Philadelphia. Oriyomi Isha Imani initially founded Ekuejo (Yoruba for "we greet you for dance") in 1987 to give African dancers in Philadelphia an opportunity to learn new skills locally. In December of 1992, Ekuejo ventured beyond its dance workshops and produced a "dance-play" performed by members of African dance classes held at the Arts League and with the Ibeji Performing Arts Company. Entitled "Rain Does Not Fall On One Roof Alone," the dance-play was written, produced and directed by Imani and based on Senegalese and Nigerian dance, music and song. Imani's first teacher was South African Alex Mwakapungire at Overbrook High School. She went on to study West African dance and the Dunham technique with Folami Adefumi of Philadelphia, Baba Ishangi of the Ishangi family dancers, John

Hines, Kariamu Welsh-Asante, and Ione Nash. Contact: Oriyomi Isha Imani, Director, c/o University City Arts League, 4226 Spruce St., Philadelphia PA 19104. (215) 382-7811

Kofi Gymerah Arthur Driscoll) had been involved with African dance and drumming for a long time before he began walking and dancing on stilts in 1979. His first major performance as a stiltwalker was at the United Nations in New York where he performed with Ron Payton of Ile Baba Mi. From that point on, he was interested in all sorts of Egungun masquerade and learned from many other local artists, including Jomo Amen-Ra (who taught Gymerah how to make stilts), Arthur Hall, and Evangeline Brown, who, with Payton, were all important influences and sources of encouragement. Research at the Library of Congress helped Gymerah to further explore West African stiltwalking traditions. He now trains people on stilts and has developed a masquerade society. His students range from seven to forty-three years of age and include stiltwalkers in Philadelphia dance companies such as Ibeji, Ile Ife, JAASU and Spirit of Sankofa. Gymerah's students must undergo rites of passage where they learn how to make costumes, masks and stilts as well as learn the folklore, dance, drum and song for the masquerades. Kofi Gymerah, 129 N. Conestoga Street., Philadelphia, PA 19139. (215) 747-4203

Groove Phi Groove Social Fellowship, Inc. is a national organization founded on October 12, 1962 by fourteen men who attended Morgan State College. The organization started as part of a cultural revolution and Black Power Movement where people were looking toward their Afrocentric roots in pride and principals, and it was dedicated to acknowledging the fact that Greek philosophy originated with Kemetic (Egypt) Mystery Schools. Groove Phi Groove also was founded to serve as an outlet for those African Americans who were discriminated against in Greek letter organizations (African American and European) because of their social status and/or skin complexion.

The Groove Phi Grove Steppers have steps that originate from African dance and that reflect the group's political consciousness. For instance, they have a step they call "Beware" which warns people to be aware of Eurocentric frameworks by becoming educated and knowledgeable about their African roots. Another step called "Ultimate" is dedicated to African women. Another step called "Symphony" talks about unity. Michael Chang, President of the group, states that the main

obstacles impeding Groove Phi Groove come as a result of the group's philosophical commitment to being an African centered organization rather than a Black Greek lettered organization. For example, although it is the largest African American organization on the campus at the University of Pennsylvania, Chang reports that Groove Phi Groove has been excluded from stepping shows by the University's administration and some of their fellow Black Greek Letter organizations because they are not a local fraternity. Chang states that the history needs to be made clear. Contact: Michael Chang, Groove Phi Groove Social Fellowship, Inc., PO Box 30751, Philadelphia, PA 19104 (215) 552-5960 (beeper).

Ibeji Performing Arts Company was founded by Jeannine Lee Osayande and Hodari Gregory Banks in 1991 in order "to spread and share the beauty and brilliance of African and African rooted culture." Ibeji (named after the Yoruba twins) draws on its founders as well as Tamara McMichael in presenting residencies, lectures, demonstrations, workshops, community classes and concerts. According to Osayande, the company's focus is on dances from Haiti, Brazil and West Africa (Guinea, Mali. Senegal, the Senegambia region). Tamara McMichael has studied in Philadelphia for years and formerly danced with Jaasu Ballet and the Diaspora Dance and Research Group. Osayande received her training in Massachusetts, where she studied with Marie Bas, De Ama Battle, Ibrihima Camara, and Brazilian dancer Edir Passos. Hodari Banks studied with Zakarya Diouf and Ibrahima Camara. Banks received a Pew Fellowship in 1993, as an individual artist. According to Osayande, Ibeji's future goals include developing a Passages-of-Life program, more residencies, and even increased involvement with children. Ibeji has performed locally at the University Museum, Movement Theater International, Penn's Landing and the Walt Whitman Center, at Lincoln Center in New York, and at the Boston Commons. The company has done residencies and workshops in Swarthmore and Bryn Mawr. Contact: Jeannine Osayande and Hodari Banks, co-directors, 313 Brighton Avenue, Swarthmore, PA 19081. (215) 544-5204

Ice and the Philadelphia and New York Skate Masters offer performances of jazz and freestyle dance on roller skates. Formed in early 1993, the group made its first appearance at the Africamericas Festival Parade in May of that year. In addition to Director Clyde "Ice" McCoy, current performers include Wayne "Shorty" Grimes, Orlando "Fudd" Brown and William "Bay Boy" Jones, who are occasionally joined by such other skaters as Tony Harris and Roger "G" from New York. Their shows feature

a wide variety of music, ranging from oldies but goodies and rhythm and blues to rap and house music, as well as offerings by such recording artists as James Brown, Teddy Pendergrass, Heat Wave, and M.C. Hammer. Ice began skating with his brother, Robert Horsey, at the St. Charles Skating Rink in Philadelphia. He learned tap dance as a teenager and studied jazz dance at the Parkway Jazz Dance Center and with Lisa Campola and Donald Lunsford at Philadanco. He often watched friends who were involved with stepping and eventually decided to adapt his dance movements to roller skates. Ice began his career dancing on roller skates when he and Lisa Campolo, a Philadelphia lawyer, performed at Africamericas Talent Show in 1987. After that, he and Lisa performed as a duo. Ice later added several other skaters and the group became "Wizards on Wheels." After leaving that group in early 1993, Ice formed this current ensemble. Ice's influences and sources of inspiration are many: Fred Astaire movies, the tap dancing of Sammy Davis, Jr. and the Nicholas Brothers, and Michael Jackson's music videos. He also studies ballet, modern and jazz dance, which help with the lifts his routines entail. His hope is to show that "African American males are involved in something positive and (are) having fun the right way, not the wrong way." Contact: Clyde "Ice" McCoy, Director. 2741 Oakford St., Philadelphia PA 19146. (215) 465-3504.

Ile Baba Mi Cultural Center (Yoruba for "my father's house") was founded in March, 1978 by Ron Payton to promote the continuity of African culture. As dance director at Arthur Hall's school, Payton was responsible for bringing in artists from West Africa. He was drawn to the teachings of the Africans and on his own, went to West Africa and Brazil, deepening his understanding of African philosophical teachings. He came home to establish this cultural center. Since its inception, Ile Baba Mi has offered educational and cultural programs focusing on "traditional African consciousness" and including dance, music and drama. Through various school and public programs, and especially through community festivals, it has shared African cultural arts, brought people together, and provided positive models for the Nicetown-Tioga area.

Over the last sixteen years, Ile Baba Mi has offered a host of annual Ghanaian celebrations, most of which have ritual functions and include music and dance in a sacred context. Naming, birth and marriage ceremonies, and other rites of passage have been common, as well as the Sankofa Festival (as introduced to America in Queens, New York by Baba Ishangi in 1975), and an Egungun Masquerade, offered

every Halloween. In addition, Ile Baba Mi Cultural Center has offered lectures on African dance, psychology, philosophy, and movement theory based on the Dunham Technique. Principal teachers are James Corey, Jackie Corley, Rita Cottman and Ron Payton., as well as other artists. As the organization's building is under construction, no classes and programs are currently being offered.

Payton credits his own knowledge of African and African American culture to the teachings of Arthur Hall, Melvin Purnell, John Jones, Karen Warrington, Saka Acquaye, John Hines, and Jaqué Wolume. Payton has committed himself to "classical" African dances and movements that are found in many parts of Africa. As a descendant of Africans, he believes that people should not be limited to the dances of a particular country, and that "if we don't add to the culture we are not moving ahead." Contact: Ron Payton, Ile Baba Mi Cultural Center, 3300 N. 21st Street, Philadelphia, PA 19140. Mailing address: PO Box 38093, Philadelphia, PA 19140. (215) 848-4065

Ione Nash Dance Ensemble (INDE) In her 36-year career, Ms. Ione Nash, founder, director and choreographer of INDE, has created more than 600 dances. Almost none of Ms. Nash's choreography is documented, and it represents a unique synthesis of ballet, modern, ethnic, interpretive, and jazz dance. Ms. Nash's career in dancing started in 1950, when she was in her late 20s. She was first drawn to ballet but expanded to modern, jazz, tap, and "interpretive" dance (what African dance was called at the time). From 1958-1960, Ms. Nash was one of ten dancers to perform with Ghanaian artist Saka Acquaye and his African dance ensemble. (She recalls that other dancers included Arthur Hall, Karen Warrington, Vivian Certaine, George Williams; Baba Crowder, and Garvan Masseaux.) From 1960-1963, Ms. Nash danced as a partner to Arthur Hall. In 1960, she founded her own company and opened a dance school in the 5800 block of Germantown Avenue. She was the first African American to run a business on that street, and had to go to court to keep the right for her drummers to perform. Times have changed.

Ms. Nash's dance background is broad: she worked with Philadelphia's John Hines on Haitian dance, dancing with Mr. Hines on the cabaret circuit, in Philadelphia's Crystal Ballroom and in various New York venues. Other important teachers were Marion Cuyjet, Savilla Fort (from whom Nash learned the Dunham technique), Olatunji, Ernie Parham, Joe Nash, and Olive Bowser. She has performed widely. Ms.

Nash has taught children, teen and adult classes (and companies) over the years; most local African dance companies in Philadelphia include dancers who have trained with Ms. Nash. Her great contributions to the Philadelphia dance community were honored in May 1994 at Movement Theatre International's Philly Dance Africa, and by Ekuejo at the University City Arts League, where former students and their children commented that they were amazed and inspired to see her still dancing.

Ms. Nash's dance company, the Ione Nash Dancers' Ensemble—which now uses the acronym "INDE"—has also toured. INDE's repertoire features a mix of Brazilian, Haitian and Congolese dance with an American influence and includes such classic Nash pieces as "Dance of the Witch Doll," "Fire Dance," "Dances of the Sacred Skull," "The African Stool Dance," "Contentment and Fury," and "Warrior and the Panther." The group performs in costumes they create themselves, including traditional Samba skirts, raffia skirts, scarves and beadwork. Contact: Ione Nash, 6052 N. 21st St., Philadelphia, PA 19138. (215) 438-4588.

Jaasu Ballet, an African dance and drum ensemble, was created in 1985 when Daryl Burgee, Steve Jackson and Arthur Driscoll met to brainstorm about ways of keeping traditional African culture alive in Philadelphia. Jaasu Ballet's main purpose is to educate people about African dance and drumming and to perpetuate these forms in Philadelphia's African American community. Performances feature master drummers (John Wilkie, Robert Crowder, Steve Jackson and Daryl Burgee), veteran dancers (Oyin Renee Harris, Dorothy Wilkie, Sandy Pugh, and Wilhemina Fisher), and stilt walkers (Arthur Driscoll and Vernon Forrest). Daryl Burgee, who directs the dance and music for the group, studied under such teachers as Arthur Hall, William Powell, Ferrell Johnson, Niaye, and Saw Paw of Ghana. Most of the dances in Jaasu's repertoire originate in West Africa—Senegal, Gambia and Guinea—and several choreographers have contributed to the group's growth and development. Jackie Corley, one of the group's first dance teachers and choreographers, drew on her experience to teach Jaasu members the Senegalese dances "Waulausadong" and "Lamba." Immanaye Payne, artistic director of Muntu African dance company of Chicago, who served as an outside consultant to the Jaasu Ballet, taught the group more contemporary movements of the "Lamba" tradition. James Marshall later became choreographer of Jaasu Ballet. His contributions included such dances as "Guinea Harvest" and "Celebration" which grew out of his extensive career with the Arthur Hall Afro-American Dance and Drum Ensemble. Mohammed Camara of

Guinea added a version of "Kou Kou," a Malinke hunter's dance, to Jaasu Ballet's repertoire, teaching the forty-five-minute ballet and rhythms to the dancers and drummers. This piece premiered at the Painted Bride in about 1990 as part of a performance of Philadanco's Black Dance Conference concert sponsored by Joan Myers-Brown. Contact: Daryl Burgee, Director, 6423 N. 13th St., Philadelphia PA 19126. (215) 224-5439

Kappa Alpha Psi fraternity was founded in 1911 by ten African American men who sought to create a supportive environment within their predominately white university setting. In the local chapter, Step Master Paul Williams teaches new brothers how to step while they are pledging. If a brother decides to continue stepping after his initiation, he will come to rehearsals and participate in step shows. The team's fancy footwork includes acrobatics and twirling, hooking and jumping over canes. Their rhythmic and athletic performances are meant to be crowd pleasers, and they evoke pride and enthusiasm from the crowd by creatively using head turns and hand twists to enhance their traditional movements. Wearing the Kappa colors of crimson and cream, the steppers perform to the accompaniment of chants, some part of the fraternity's traditional repertoire, others newly made up by the frat brothers. Williams develops his steps mainly by watching jazz, street, reggae, and modern dance, then devises his own routines based on what he has seen. Mr. Williams sees stepping "as an expression of the pride, enthusiasm, and love that brothers have for their fraternity." All the fraternity and sorority stepping teams have a unique style, often related to the predominant style or type of the overall organization and the Kappa Alpha Psi steppers have brought their distinctive style to national and cable television, where they have appeared on "Star Search" and Black Entertainment TV. They took first place at the Borough of Manhattan Community College stepping competition. Paul Williams believes that stepping has evolved into an art form which has influenced the music industry. He points to the example of steppers from the Omega Psi Phi fraternity who are in the Chub Rock video. A more generalized use of stepping appears in commercials for McDonald's and Coca-Cola, although there is not indication as to which fraternity is represented. Williams states that the commercialized version of stepping for the most part does not include the "Big Eight" sororities (Alpha Kappa Alpha, Delta Sigma Theta, Zeta Phi Beta and Sigma Gamma Rho) and fraternities (Kappa Alpha Psi, Alpha Phi Alpha, Phi Beta Sigma and Omega Psi Phi). But influences and appropriations do not flow only in

one direction. In turn, as noted, steppers use hip hop music in their shows. Contact: Paul Williams, Step Master, 963 Columbus Ave., New York, NY 10025. (212) 865-6944

Kulu Mele (Speaking for our Ancestors) maintains a repertoire of music and dance that blends West African ancestral tradition and African American creativity, drawing on the musical forms and instruments of Nigeria, Ghana, Brazil, Haiti, Cuba and African America. The impact of the company goes beyond its performances, for Kulu Mele has been a force behind a vital African cultural renaissance in Philadelphia. Presently, there is a strong feeling of an extended family among Kulu Mele members because most of them have been perpetuating African culture together for the past ten to twenty years. Kulu Mele includes the following artists: John Wilkie, Kenneth Fauntleroy, Greg Jarman, Anthony Jones, Quensheba, Dorothy Wilkie, Benita Binta Brown, Oyin Harris, and Baba Ibikunle Bey (Robert Crowder).

Many of this generations' dancers and drummers trace their own roots through Baba Robert Crowder, who himself began drumming as a child in Philadelphia in the late 1930s, using wooden cheese boxes and found objects. African culture attracted him even then, and he recalls being drawn to Africa where he could find it—pictures in National Geographic Magazine, "real" African drumming in Tarzan films. Local parades featuring African American rhythms excited him, but he was searching for something else—and he began to find what he was looking for when he saw drummers Jean Léon Destiné, Chano Pozo (at the Academy of Music with Dizzy Gillespie), and Desi Arnaz. He played informally with visiting drummers, including some who played at Hortense Allen's club. Crowder began to study with John Hines (an accomplished percussionist) after Hines had finished a tour with Katherine Dunham; he also learned from drummers who were playing music for "interpretive dance" at Judimar School of Dance, Sydney King's Dance Studio, John Hines's own school (he also was connected with Judimar), and at dance classes and schools associated with André Drew, Eleanor Harris, and Libby Spencer. Crowder's perspective expanded, as he drummed for all types of dancing.

In these years, Crowder worked with many teachers and dance/drum historians (including Maya Deren). He was learning Haitian, Brazilian, and African drum traditions, but when Ghanaian artist and drummer Saka Acquaye came to town to study at the Pennsylvania Academy of Fine Arts, Crowder says, "it clarified and helped me become more alert to what I was about. Saka was a big influence on my

drumming because he was an historian also, and studying with him started opening up things." Crowder delved deeper into culture. After the revolution in Cuba, Carmen Lazaro, from Mantanza, Cuba, arrived in Philadelphia. Ms. Lazaro was one of the earliest priestesses to come to Philadelphia, and she was one of the people responsible for Crowder's enlightenment into the orisha world. This journey continues.

Kulu Mele features both new and traditional works. All dances are authentically costumed and choreographed to vividly convey the meanings of dancing and drumming in the African societies from which these traditions come. Often, dance movements indicate characteristics of the Yoruba orishas, such as the mimicking of the thrashing of lightning bolts which relate to *Shango*. Very careful attention is paid to the rhythms, costumes and dance movements so not to deviate from traditional patterns.Contact: Dorothy Wilkie, Choreographer, Kulu Mele, 2007 W. Turner St., Philadelphia, PA 19121 (215) 424-5514 or Baba Robert Crowder, 5448 Locust St., Philadelphia, PA 19139 (215) 476-9242.

LEJA Dance Theatre. Leon Evans and Jaye Allison co-founded LEJA Dance Theatre in October, 1979, creating the name from the first two letters of both their first names. Allison describes LEJA's art work as "contemporary American modern dance theater that has been inspired by the works of Alvin Ailey." Originally, according to Allison, the organization was called "The Company with Class Dancers" because "we meant it to mean that we were in competition with the Scanner Boys by saying we take ballet classes and they don't." The other members of the company were fourteen years old when Evans, also still a teenager, pulled them together for an after-school dance group at the School of Creative and Performing Arts (CAPA). Upon graduation, the company reorganized. Allison attended the University of the Arts and Evans performed on Broadway.

In the beginning, the choreography performed by the company was chiefly created by Evans with some contributions by Allison. Because of Evans' involvement on Broadway with Maurice Hines, a tap influence also entered their work. The company became widely known in 1984 when, along with some Philadanco dancers, they became part of the Power 99 Dancers, performing through the radio station at a range of city events.

This year (1994) LEJA will celebrate its fifteenth anniversary with a revival of classic LEJA ballets, including dances such as "Isis and Osiris" (about two Kemetic, or Egyptian, deities), and "Oluwa" (Yoruba for "many rains ago"). "Oluwa" was created in 1981, and according to Allison, the dance was inspired both by the movie "Roots" and its musical score by Quincy Jones. Currently, Melvin Purnell is working on choreography for a ballet called *"Shango,"* with Oscine danced by Jaye Allison and Shango danced by Rennie Harris. Contact: Jaye Allison or Leon Evans, LEJA Dance Theatre, PO Box 59421, Philadelphia, PA 19102-9421. (215) 472-1811 (Allison); (215) 235-2064 (Evans).

Mas Camp (Wayne and Associates), established in Philadelphia in 1990, is an organization that educates the public, and especially young people of Trinidadian and Tobagan ancestry, about the culture of Trinidad and Tobago. During the summer of 1993, Wayne and Associates conducted a Carib Mas Camp (Caribbean Mask Camp) for West Philadelphia youth. As part of the Camp's activities, youth make masks that are indigenous to the Carib Mas Festivals held annually in Trinidad and Tobago. According to Wayne Peters there is no one way to learn to make the masks, but rather individuals exercise their imaginations and creativity. Wayne Peters and Associates have injected the mask and costume traditions of Trinidad and Tobago into mainland parades (including the AfricAmericas Parade, and parades and festivals held in New York, Baltimore and New Jersey.) Contact: Wayne Peters, Director, Mas Camp/Wayne and Associates, 6509 Woodland Avenue, Philadelphia, PA 19142. (215) 729-3427.

Phi Beta Sigma Fraternity was incorporated on January 9, 1914 as an African American fraternity. It is believed that stepping began within ten years of the founding of the Black Greek letter organizations as a way to promote the fraternities—like an enhanced cheer. From there stepping gradually became both a source of entertainment and a means of displaying cultural and organizational pride. The "African Step" is shared by Phi Beta Sigma brothers across chapters, though it is believed that this step originated in New York. It starts off with a call and a response in Swahili; after three iterations of the call and response, the brothers start stepping. Most of Phi Beta Sigma's step routines use a polyrhythmic beat. For example, each of three lines of stepping brothers may create its own beat by stomping and clapping, but they all mesh to create a unique sound. The fraternity has names for most of its step routines, including "Wood," "Funky Treat," "Great Lakes Funk" and "Ferman's

Dream" (The Blindfold Step). This last routine literally came from a frat brother named Ferman, who dreamed of seeing frat brothers stepping blindfolded; this is how the step is now performed. Contact: James Elam, Phi Beta Sigma Fraternity, 505 Kater Street, Philadelphia PA 19147. (215) 627-4157

The Progressive Center for Dance opened its doors to the Philadelphia community in 1981 with the intent of providing African American youth and the inner-city community with a low-cost introduction to the dance arts. The Center offers classes in ballet, tap, jazz, ethnic and street funk, but its underlying aim is to foster self-esteem, self-respect, self-awareness and confidence in children. Each year, the Center produces a student performance at the Zellerbach Theater on the University of Pennsylvania campus. The 1993 performance was a debut of "Journey," a full-length ballet choreographed and directed by Carol Cubbage-Davis. In addition, the Center recently formed a performing arts company called "The Company Grace." Created to allow advanced dancers to further develop their performing skills, the young dance company has performed at Movement Theatre International in Philadelphia and at Bryn Mawr College. Contact: Carol Cubbage-Davis, Director. 6249 Market St., Philadelphia PA. 19139. (215) 748-7101

Rennie Harris has been dancing since his teens when he developed dance routines with his brother and a friend, in a club called Cobra 3. The group won a church talent show and that was the beginning. The following year, Harris joined a dance group called the Step Masters, doing stepping. In 1979, Harris founded the Scanner Boys—a pop, lock and break dance group, which met with considerable success, appearing at the Smithsonian's Festival of American Folklife in 1984. Harris created Pure Movement in 1992 when he was commissioned by Michael Pedretti (of Movement Theatre International) to create five new dances. Works created by Harris for this program used hip-hop dancers. Harris has been concerned to both recognize and expand the language of hip-hop (a term used to describe contemporary African American dance in this era).

The Scanner Boys continue to perform, and Harris continues to choreograph pieces for both the Scanner Boys and Pure Movement., with the Scanner Boys performing in festivals and events where showmanship is needed to captivate the crowd. For a show in a theater, Pure Movement tends to perform, as this group is "moved by the spirit which is easy to create in the theater." Harris sees that every hip-hop dancer is

a choreographer, and that the form has an endless amount of techniques, which keeps it innovative, creative, and evolving. He continues to explore the endless possibilities of Hip Hop dance. Contact: Rennie Harris, 739 Corinthian Street, Philadelphia, PA 19130. (215) 765-2818.

Melvin J. Purnell began dancing in 1967. His first teacher was Pepe Highsmith who taught a dance class at the Sherwood Recreation Center at 56th and Catharine Streets in West Philadelphia. During that time the Black Awareness Movement was taking place, and dance was a way to express cultural and racial pride. Highsmith taught the Dunham technique, and Purnell remembers that the class culminated in a presentation of the Bell dance, which had Moorish origins. Purnell began to study with John Hines who at that time headed a dance program at a cultural arts center in Wilmington, Delaware. When he was seventeen, Purnell began to travel to New York to take classes with the Derby Sisters at the Oluntunji Center. Purnell joined the Arthur Hall Afro-American Dance Ensemble in 1969 where he became known as a principal dancer. In Arthur Hall's company, he toured the United States and the islands, performing widely. Purnell began to have the desire to perform classical ballet and modern dance, and received a scholarship to study at Alvin Ailey. In 1974, Purnell began to commute to New York to teach under the direction of Karel Shook and Arthur Mitchell. He left Philadelphia in 1975 to join the Dance Theater of Harlem.

Purnell feels that he has influenced the children that he teaches. He feels that he has been blessed with the ability to reach children and leave a lasting impression on them. He describes himself as a hard and demanding teacher. "A lot of my students are angry at me," states Purnell, "but they love me. I am one of those people that you love to hate." Purnell believes that the discipline he "instills in the class shows up on stage to a great magnitude in the refined form of dance." Purnell now plans to "give something back to the city that gave me my start" by opening a dance school in Philadelphia. Contact: Melvin J. Purnell. 1049 N. 46th St., Philadelphia PA 19131. (215) 477-5440

Spirit of Sankofa opened its doors to the public in December of 1988 through the Pan African Studies Community Education Program (PASCEP) Youth Program at Temple University. Since then it has been serving African American youth, primarily from North Philadelphia surrounding the main campus of Temple University, in the

areas of African dance, drum, and stiltwalking, put in context of history and culture. The group has become well known for its exuberant dances that perpetuate the traditions of West African dance while using youth as core performers. Spirit of Sankofa performs such dances as "Lamba", "Sierra Leone", "Oba Koso", "Fanga", "Mandiani", "Kou Kou" and "Sistahood". Melvin Purnell taught a dance he originated, "Sierra Leone," during a special four-week workshop. Choreographers from Senegal and Sierra Leone have collaborated with Benita Binta Brown in putting together "Kou Kou" and "Sistahood." Spirit of Sankofa has appeared at Movement Theater International, the Drake Theater, the African Street Festival in New York and various other colleges and universities in the Philadelphia area. Contact: Benita Binta Brown-Danquah, Artistic Director and Choreographer, 1220 N. Broad Street, Apt. #1202, Philadelphia, Pa. 19121. (215) 236-5004

Traditional African American Drum Society. You can"t talk about dance in Philadelphia without talking about drums, and Philadelphia has since at least the 1930s been home to a vital community of hand drummers. Complex and rich interchanges, beginning in the 1950s, have occured between Nigerian, Ghanaian, Caribbean and African American drummers—both in Philadelphia and in Africa. In dance schools, among drummers in touring groups, in backstage and after-performance parties, local African American drummers developed personal relationships with other drummers, and explored and exchanged musical forms, traditions, rhythms and melodies. TAADS first began in the 1970s to document and preserve traditional hand drumming. It reorganized in 1986, partly motivated by the death of a drummer, George Cannon, who was early involved both in fusing these styles and increasing awareness of the significance and possibilities of the drums. TAADS now numbers more than 55 persons and offers classes, workshops, occasions for drummers to gather and perform together, a performing ensemble, and programs. Contact: Hank Jackson, TAADS, 340 Haines Street, Philadelphia, PA 19144 (215) 848-DRUM

Uburu Community In U.S.A. is a two-year-old organization of people from the town Uburu in Ibo-land, Nigeria. The group was organized in 1992 to attend to the welfare of the Uburu people, and especially to preserve Uburu cultural heritage. The organization brings people together through cultural events like an annual Nigerian Independence Celebration on October 1st which includes (as do most observances, formal and informal) cultural attire, foods and dance. Typical African dance is done

by women as "through the dance we express our cultural heritage." Contact Ezikte Akuma, President, Uburu Community in U.S., P.O. Box 2683, Willingboro, N.J. 08046. (609) 877-4586

Van Williams (The Fabulous Neck Tye Party). Williams was inspired by his father, Van Elliot Williams, to become involved in fine arts—drawings, paintings, and clay sculptures. He began lessons in modern dance at the age of six under the instruction of Alfreda Mahler, and he sees dance as a spiritual and expressive vehicle. For Williams, dance allows him to touch upon a keener awareness of the universe where everything is important. He reflects some of this understanding in the masquerade costumes which he creates using found art. Williams does not do any particular style of African masked performance (for example, Egungun, Gelede or Kanaga). Instead, his creation of the Neck Tye Party evolved when he made a skirt out of neck ties that worked in the same manner as a fiber skirt. Williams tries to stay within the traditional African ethos of the masquerade wherein the mask is a teacher and social critic. Contact: Van Williams: The Fabulous Neck Tye Party, 7332 Sommers Road, Philadelphia, PA 19138. (215) 548-1468

The Village of the Arts Dancers began in February of 1991, when Wilhelmina Fisher was approached by the Village of Arts and Humanities, formerly the home of Ile Ife and the Arthur Hall Dance Company, about starting a children's dance class at this significant site. The company, as such, closed in the spring of 1994. Fisher hoped to pass on the spirit of African dance to her students, to give them a sense of purpose, and allow them to express themselves through dance. The group performed mostly West African dances, but Fisher also choreographed a hip-hop dance called "Do Do Brown," based on a hip-hop song that is a favorite with the kids. The dance drew on both street dance forms popularized by M.C. Hammer and on Jamaican dance. Fisher has also choreographed for the stage such traditional African dances as "Fanga," "Wash Woman," and "Sierra Leone," which she learned when she was a dancer with Arthur Hall. She hopes eventually to create the next traditional African dance company of Philadelphia. Contact: Wilhelmina Fisher, Director. 2640 N. 8th St., Philadelphia, PA 19133. 228-5083

Women's Sekere Society. Omomola Iyabunmi sees herself as presenting rather than performing African culture; the distinction is a significant one, and she never imagined that she would be playing an instrument publicly with any ensemble, let

alone leading her own group. She says that she has always danced, but she doesn't consider herself a dancer—yet she dances regularly as a praise dancer at traditional ceremonies of worship.

She was first introduced to the sekere at a Yoruba marketplace in New York City in the early 1970s; she found herself guided to a corner store with "African" writing where a woman, Olabunmi Adefunmi, was playing a sekere. Adefunmi was a Yoruba priestess and wife of the Oba Oseijeman Adefunmi, who had started the Yoruba Village in North Carolina. There, Iyabunmi was introduced to Yoruba culture, dress, language, manners, and protocol. She has continued her self-education ever since that time. In the 1970s she traveled to Ghana and Nigeria for further study.

At first, all of her studies were primarily about Yoruba culture. "I was after identity, not [trying to be] a musician." But she fell in love with the sekere and began to study the instrument, learning from such conga drummers as "Dr." Leonard Gibbs, Baba Ishangi Razak, Baba Crowder, and Greg 'Peachy' Jarman.. From 1971-1975 she worked with Kulu Mele. She had been playing drums with men up until this time, and had become very aware of the ways in which African women's culture, and in particular drumming and musical traditions, were not represented in Philadelphia drum culture. She continued her own studies and began teaching occasional sekere classes. In 1988, Kofi Asante invited her to train a women's sekere group to participate in the Africamericas Festival. The first appearance of the Women's Sekere Battery included 10 (later 25) women, and led to requests for performances. In response, she formed the Women's Sekere Ensemble, including Jackie Corley, Oriyomi Isha Imani, Imani Ife, Quensheba, Marcy Francis, and Ella Ghant. Since that time, Iyabunmi has continued to develop the ensemble, and to teach classes and offer workshops. Current members are Oriyomi Isha Imani, Marcy Francis and Ommomola Iyabunmi. The Women's Sekere Ensemble has performed widely, including at the Smithsonian Institute, Black Arts Festival, City Stages in Birmingham, and numerous schools. Contact: Omomola Iyabunmi, 45 East City Avenue, Suite #336, Bala Cynwyd, PA 19004. (215) 386-9627 or (609) 728-5708

Yoruba Egbe. Yoruba Egbe Society was started informally in 1988 by Director and Founder Iya Omowunmi Ogundaisi. Its main focus is to enlighten African people in the United States about the Yoruba culture and to help them to understand why there is a need to embrace the full culture of Africa. In their gatherings, Yoruba Egbe

offers an opportunity for people in the organization to participate and explore the full gamut of African culture including language, foodways, clothing, music and dance. We want to include mention of this organization here, because the Society provides an opportunity for African Americans to be involved in bembes, to dance and drum together in a spiritual context, and to actively use dancing and drumming as means of praise and sacred expression. Contact: Sekou Osagyefo, Yoruba Egbe, PO Box 42876, Philadelphia, PA 19101. (215) 735-1511

PART TWO: AFRICAN AMERICAN MARCHING UNITS IN PHILADELPHIA

As a child growing up in Philadelphia in the 1960s, I remember watching the Elks Parades marching down Columbia Avenue (now Cecil B. Moore Avenue). In my memory the bugle corps, drill teams, and color guards offered unique presentations of rhythmic patterns by stamping their feet to military cadences. During those days some stepping and dancing were included, but mostly I remember very strict military drills. The Challengers Drill Team is the one I remember best. I wanted so much to become a part of that performance. Today, drill teams practice and perform in many parts of the city—and theatrical presentations of color guards using various props can also be found. Some newly formed groups are including African American vernacular dance forms from hip-hop to break dancing. Others have included traditional African textiles in their costumes and use the African-derived masquerade of the stiltwalker as part of their performance. Dressed in military regalia, youths and adults step proudly to the drummers' beat. Some teams beat the rhythm with body parts: hands, feet, arms, legs. Others use their voices to set the beat. There is a lively informal creativity in schoolyards and streets, while parades and a complex system of competitions offer structured challenges to drill teams and normalize certain required styles or conventions. Team leaders routinely ask the judge for permission to perform—and upon approval, the performance begins. The element of creativity also comes through when basic African rhythmic movements are incorporated into "fancy trick drills" and "military drills," as well as hip-hop and house dance styles. The Anti-Drug, Anti-Violence movement of this era, as in previous times, productively draws on folk arts to engage local communities.

African American Philadelphians can easily recall at least three generations of drill teams and marching units. Drum and bugle corps are remembered as proliferating in the 1950s, organized by those who had returned from the United States military service. The tradition itself goes much farther back: African American drills have roots in African rhythmic traditions, in African American experience, and in the remodeling of pre-colonial militia and Civil War military drills. Generations of African American servicemen shaped this art form, brought it home, mixed it with other movement arts. Fraternity stepping, street drills and dance, drum and bugle corps are all results of this process. Historically, many organizations have existed in Philadelphia under the auspices of community-oriented groups. For the most part, these organizations are said to have evolved because there was a need in

Philadelphia neighborhoods to do something for the children in the community, to facilitate a viable apparatus that would teach African American people about their cultural heritage, or to provide youth with the discipline of military drills and stepping performances. Some people invest countless hours in teaching or participating in drill teams simply because they love it. Presentations of stepping and drilling now include many distinct types; most use cadences that include rhythmic oratory and body movements, dance and music.

Over the last year, we here at the Philadelphia Folklore Project have undertaken the task of observing and documenting some African-derived dance forms as they are created, performed and presented by African Americans in the Philadelphia area. We have looked at dance and movement traditions—drill teams, stepping, double-dutch, street dance, drum and bugle corps, dance troupes, and ritual traditions. In what follows, we provide short descriptions of a sampling of vernacular movement arts groups in this city. If you have been in any way involved in this area, or if you can refer us to others, we ask you to contact us here at the PFP office (238-0096) so that we can include you in any further developments of this project.

The Alpha Omega Phi Drill Masters was created in 1973 to provide an activity for children in the community around 38th and Girard. When its first generation grew up, the original team disbanded. But three years ago the team was resurrected, and children of some of the original members are now taking part in what their parents began. At least one of these original members, Dwight Jones, dates his own involvement in drill teams back a previous generation to the West Philadelphia Drill Masters, an organization he joined in 1954 at age nine (and after which the Alpha Omega Phi group is partly named). Lewis "Bugsby" Claybourne was the West Philadelphia Drill Masters' founder, and it was from him that Jones learned military drills. The Alpha Omega Phi Drill Masters currently have more than fifty drills in their repertoire, including both military and semi-military drills. Performing with no drum or bugle line, team members skillfully create their own beats and stomp out rhythmic patterns with the help of taps fixed to their military boots. In some cases, they are performing cadences derived from those performed in the 1950s by the West Philadelphia Drill Masters. Contact: Pauline Tate, Director. 3814 Wyalusing Avenue, Philadelphia PA 19104. (215) 386-4677

The American Defenders Drum And Bugle Corps. The American Defenders Post No. 968, founded by Thomas E. Newlin and a group of other World War II veterans, was chartered in 1956 with a mandate to serve the community, the state, and the nation. Over the years, members developed four baseball teams and two boy scout troops, and in 1965, in response to a rise in youth gang activity in their West-Tioga community, Thomas Newlin, William James, Jr., and Robert H. Stratton founded the American Defenders Drum and Bugle Corps. The American Defenders Drum and Bugle Corps is composed of five units: a color guard, a fancy drill flag line, a fancy drill rifle line, a drill team (fancy drills), a horn line, and a drum line. The drill team's presentation includes military drills and hip-hop dance. It is classified as Fancy Precision Drilling because it mimics actual military drills but adds dance steps to make "fancy militia." The unit instructors are all former members of drum and bugle corps, including The American Defenders Drum and Bugle Corps, and Chapman belonged to the Veterans of Foreign Wars marching unit. Contact: Robert H. Stratton, Co-Director. 2111 W. Tioga St., Philadelphia PA 19140. (215) 228-9706

The Blackhawks Athletic Club began in 1968 to give local young people an alternative to participation in street gangs. Since that time, the organization's focus has shifted to emphasize teaching African American youth a new value orientation. This training is based on the Nguzo Saba, whose seven principles, developed by Dr. Maulana Karenga in the mid-1960s, form the core of Kwanzaa observances. The Blackhawks Cheerleader Dance Team, started in 1987, performs only for Blackhawks football games and competitions. The team creates its own songs and chants, mainly in a call-and-response idiom. They use basic arrangements of dance, cheers and chants and, according to Director Mtumishi, use the Kwanzaa principle of Kuumba (creativity) to make these forms their own. Contact: Reginald Mtumishi, Director. 1542 Fountain Street, Philadelphia PA 19121. (215) 769-7324

The Extroadinnaire Drill Team is a part of University City's Mantua Against Drugs (MAD), founded in 1989 in response to the drug problem emerging at that time. The organization's goal was to provide creative activities which might influence children in positive ways. The drill team itself is young, but gave more than thirty performances during its first year. Contact: Shelda Glover, Director. 4303 Ludlow Street, Philadelphia PA., 19104. (215) 222-4237

The Light Brigade Color Guard began in 1976 when Sheila Henderson was approached by young people from the American Legion Color Guard of Darby and the Golden Knights of North Philadelphia about developing a new color guard. The group now operates its three units—Juniors, Open Class Guard, and Senior Guard–between August and May of each year. The units march and dance while carrying flags and rifles. Henderson explains that the Light Brigade should not be considered a drill team, because its performances, with their special costumes, props and equipment, are more like Broadway productions than drills. The women board members help with producing the items needed, painting backdrops and building platforms.The Light Brigade seldom participates in parades, saving most of its efforts for regional, national, and international competitions. Contact: Sheila Henderson, Director. 7373 Ridge Avenue, Apt. #308, Philadelphia PA 19128. (215) 483-7187

Neighborhood United Against Drugs Marching Unit began in 1990, two years after the community, led by the late Fayard Riddick, organized an anti-drug, anti-violence organization in response to the death of five-year-old Marcus Yates, who was tragically caught in the cross-fire in a drug-related incident. At first, community anti-drug efforts and drug prevention activities were for boys: sports such as basketball, baseball and softball. The marching unit, created in 1990 to help include girls, now has about fifty members of both sexes, ages five to twenty-one. The group includes a drum squad, a rifle squad, and a girls' marching unit. The rifle squad does military rifle routines like twirling and throwing. Tony Bagswell, who as a youngster marched with the Elks Post in North Philadelphia, is head of this unit. The drummers, with their impressive wardrobe of nightclub-type costumes, are the big entertainers in the group. Their routines are unique for their fancy precision movements (the term for certain crisp arm movements), dance, precision marching steps and special tricks with the drums. Contact: Sharon Brown, Director. c/o Berry Long Church, 58th & Springfield Ave., Philadelphia PA. 19143. (215) 729-1906

Northeast Boys and Girls Club Drill Team. The Lloyd C. Wilson Memorial Post No. 224 Northeast Boys and Girls Drill Team was organized in 1989 by Sherri Robinson to give young people a positive activity that would keep them off the street and boost their self esteem. The full drill team includes a Junior Squad, a Senior Squad, and a Drum Line. Their performances feature both dance and military steps choreographed by drill instructor Mark Williams, whose routines draw on both his military drill experience and his familiarity with vernacular dance forms. In recent

competition the team's style was classed as "fancy," but Williams believes it is more like military with hip-hop. Contact: Jacqueline Williams, Public Relations. Lloyd C. Wilson Memorial Post No. 224, 1806 Kinsey Street, Philadelphia PA. 19124. (215) 537-9438

The Ogontz Steppers Drill Team and Drum Corps, formed in April of 1990, grew out of the Ogontz Club for Boys. The aim of the organization was to offer alternative activities to neighborhood youth. Drawing on military-style discipline, the organization seeks to challenge young people and strengthen their skills by encouraging them to compete with the drill team on both local and national levels. The Ogontz Steppers' performances are characterized by precision drills that lead into dance routines, a style categorized for competition as "Fancy Trick Drill." Katheriene Reid and her husband, Drexel Reid, are the primary instructors of the drill team and drum corps. Every Saturday and Sunday during her childhood, Katheriene watched the Charles Young Post of Veterans of Foreign Wars drill team practice. Although her parents would not allow her to join the drill team, she learned enough from watching these rehearsals to be able to create routines and teach them to the Color Guard. Responsibility for the Drum Corps lies with Drexel Reid, who joined the Highway Patrol Motorcycle Drill Team in the 1960s and became its first African American instructor in the 1980s. Contact: Katheriene Reid, Director. 8553 Forest Ave., Philadelphia PA. 19150. (215) 242-1332

Pyramid Temple Color Guard Drum and Bugle Corp. In the 1960s and 1970s, Barry Carter marched with the American Defenders under the direction of his father, George Carter. He formed the Pyramid Temple Color Guard in 1980. While the group now has only a drum line and a flag line, they hope eventually to include a bugle line. The Pyramid Temple Color Guard marches in a drum and bugle corps style distinct from that of a drill team. This style derives from military technique and demands musical exactness, whether the specially orchestrated music derives from classical, jazz, or country-and-western. Barry Carter explains that you can tell the difference between a drill team, a band and a drum and bugle corps by listening to the way the drums are played: "If a band plays rolls like a drum corps, anyone who knows will turn their head and say 'Oh, it's a band trying to play like a drum corps'." Contact: Barry Carter, Director. 3312 N. 21st St., Philadelphia PA 19140. (215) 229-3926

The Road Raiders Drill Team of Germantown. In August of 1990, six girls approached Alice Fishburn about leading a drill team in their neighborhood. She put them off at first, doubtful as to whether she wanted to undertake such an endeavor. But the next day when she saw the girls standing in the rain outside her door to hear her response, she said to herself, "Lord, I guess this is it." And so began the Road Raiders Drill Team. The team's underlying aim is to provide local youth with an alternative to becoming involved in drugs. The Road Raiders are characterized as a Fancy Drill Team. Fishburn describes fancy drills as falling somewhere between military drills and dance routines. They are performed to beats from the drum line, which includes two bass drums, two triplets and a bongo drum. The Road Raiders usually create their own routines and drum beats and now have approximately ten drills in their repertory. Contacts: Alice Fishburn, Director or James Fishburn, Assistant Director. (215) 844-0302

The Sonic Blasters. In 1990, a group of young women, all of whom lived around the 3100 block of Berks Street in North Philadelphia, approached Fatimah Bey for guidance in finding places to perform the drills and marches they'd developed. The Sonic Blasters thus became part of the Sabree Youth Corps, which already offered programs in modern and African dance, gardening and puppetry. Under their auspices, the Sonic Blasters Drill Team became oriented toward the larger purpose of teaching young people discipline and helping them understand who they are. Director Fatimah Bey believes in building self-esteem through visualization and a focus on Africa. The team mixes elements of African and American culture in their art forms to present both aspects of their experience as African Americans. With feet, arms, legs, thighs, hands and heads, the Sonic Blasters tell a non-verbal story in rhythm. Contact: Fatimah Bey, Director, 3114 W. Berks St., Philadelphia PA 19121. (215) 763-0835

West Philadelphia Conestoga Angels. The West Philadelphia Conestoga Angels was founded in 1987 by Celestine Marks and her husband, the late Arthur Marks. Since her husband's death, Celestine Marks has taken over the direction of the organization. Marks' primary aim is to help team members achieve their academic and professional goals, and her success shows in the fact that most young people leaving the group have gone on to attend college and/or to join the military. About fifty young people–ages 5 to 20–now participate in the six units of the Conestoga Angels. The "A" squad performs a variety of military and fancy drills; the "B" squad

includes girls in training for the "A" squad. Other performing units include the Junior Drillers, the Flag Squad, the Boys Military Squad, and a new, all-girl Drum Corps. Celestine Marks was a majorette for the Elks, a majorette and cheerleader at Muriel Dobbins Vocational High School, and a member of the Top Cats Drum Corps in South Philadelphia. She and her daughter choreograph and teach many of the Conestoga Angels' movements. Their performances include military drills, for which the girls wear a military look, and a mixture of contemporary and older dance forms. Two of these drills are "Say No to Drugs," based on fraternity-type stepping, and "Static," which uses a James Brown beat and Temptations' movements. Contact: Celestine Marks, Director. 1520 N. Peach St., Philadelphia PA 19131. (215) 473-3876

West Powelton Steppers. The West Powelton Steppers began in 1991 when a group of teenage girls asked the West Powelton Concerned Community Council to sponsor a drill team. Since the Council's purpose was to offer recreation to the community, its board elected to take up the girls' challenge and sponsor the team, which now boasts about forty members, ages 3 to 18. The West Powelton Steppers' routines are categorized as Open Class Dance Drills. They do no military drills; instead, their performances consist of fancy dance steps, which resemble the fast dance steps done by rappers, and call-and-response forms. In these latter, a leader calls for a step, and the group responds by performing the movement. Contact: Elsie Wise, Director. 4061 Filbert St., Philadelphia PA 19104. (215) 386-3078.

Youth of East Logan Drill Team. In about 1976, a group of women calling themselves "Concerned Parents" organized to respond to the violence of teenage gangs forming in the neighborhood. They hoped to give kids a positive alternative to gangs and drugs. The Youth of East Logan Drill team was formed as part of this effort. Its young members have shaped this drill team's success. They make up their own routines using hip-hop, African and Caribbean dance forms. As they grow older and progress through the organization, team members take on the roles of step master and captain. Stepmasters teach the steps, and captains are in charge of discipline. Director Harriet Knight attributes much of the team's success–including a state championship–to its strong emphasis on discipline. Their military-style uniforms, worn with pants, also stress the drill team's focus on structure. Contact: Harriet Knight, Director. 4745 N. Marvine St., Philadelphia PA 19141. (215) 455-8931

And this is just a beginning. . . . **So, please let us hear from you!**

We're passing this *Working Paper* out to local libraries, schools, and community centers, as one way of bringing attention to the important work that people named in these pages do, every day, in keeping culture vital and present in our city. If you have ideas about others who should be included, or if you are willing to share some of your own knowledge, won't you fill out the following brief questionnaire, or give us a call? We're eager to hear from you. *Thank you!*

Name: ***Phone:***

Address:

Have you participated in any of the following (please circle, and add details):

drill team marching unit bugle corps dance classes (what kind:_____)
drumming street dance social dance other:
dance group:

other:

Can you give us some specific names and dates for the above?

When and where did you start dancing (or marching, participating in a drill team, etc.)?

Who were important influences on you?

Why have you kept doing it? Or, why did you stop?

Folklore means something different to everyone—as it should, since it is one of the chief means that we have to represent our own realities in the face of powerful institutions.

What is the Philadelphia Folklore Project?

We are committed to paying attention to the fundamental ways in which people organize, understand, and share their experiences and knowledge. . . . We'll be eight years old this year—and we're an independent public folklife agency with local roots, scholarly perspectives, activist programs, and a commitment to taking arts and culture seriously. We assist artists and communities, conduct research, organize around issues of concern, develop exhibitions, offer public programs, workshops and technical assistance, maintain an archive, and issue publications and resources. We work in partnerships to research, interpret and present those diverse folk arts that testify in important ways to powerful human experiences often written off, ignored, or overlooked.

Our programs:

- **Expand opportunities** for traditional artists to perform, teach and practice their skills, and to share their knowledge;
- **Support communities'** efforts to preserve, maintain, present, and attain respect and parity for their own folk arts and folklife;
- **Deepen public understanding** of local communities' arts and cultures;
- **Build bridges** across and within Philadelphia's communities; and
- **Advocate** to increase the responsiveness of institutions to the perspectives of folk artists and community members.

What can we offer you?

Exhibitions and Public Programs. Each year we offer a community **concert** that introduces significant local traditional performers to wider audiences. We've featured celebrated gospel, Khmer, Lithuanian and tap artists in the past. In 1994-5, in the **Philadelphia Tap Initiative**, we're developing programs in community sites featuring major tap artists. Our annual photo **exhibitions** explore issues in folklife and explore the traditions of various communities. This year, our exhibits will burst the bounds of our building and be installed in community sites all over the city in the **Art Happens Here** project. (Don't miss a chance to view photos of traditional artists near where they work and live). Other annual events include a range of public **workshops:** on funding opportunities for folk arts, doing folklife research, anti-racist folk arts in education, and other topics. Special members' events and an occasional fundraiser are also part of our annual calendar.

Publications. All our publications make information about folk arts more generally available and try to develop understanding of the history and significance of local folklife. *Uses of Traditions: Arts of italian Americans in Philadelphia, Stand By Me: African American Expressive Culture in Philadelphia,* and *Hmong Kwv Txhiaj* examine the folk arts of specific communities. Other publications and resources (exhibition catalogs, *Working Papers* on folklife issues, teachers' guides, slide-tape shows on video) are also available. *PFP News,* a quarterly update on programs and events, is mailed to members, as is our three-times-a-year newsletter,*Works in Progress.* A series of exhibitions on Philadelphia folk art traditions will be available for rental use in the coming year.

Advocacy, Technical Assistance & Resources. We **organize** around issues of concern, and have been working both to make arts funding practices and processes more equitable, and to increase access for grassroots traditional artists and folk cultural agencies to public funding sources. Our Law and Culture project has been exploring ways to bridge the cultural gaps between the legal system and its users. (This year, our **technical assistance** and partnership efforts resulted in more than $105,000 in funds being granted to local grassroots folk cultural agencies and traditional artists. At the same time, we cut our own budget to roughly $170,000—more than $20,000 below our own projected (and needed) budget and down from $250,000 six years ago. We are struggling, but are committed to the practice of investing in—and spurring investment in—the infrastructure and activities of local communities.) We maintain **equipment loan and artist aid programs** and provide consultations to local groups. We maintain an **archive** of more than 15,000 items—including photographs, field notes, audio and videotapes—each offering detailed portraits of this city.

We are committed to joining solid scholarship to activism, to framing projects so that the relations between grass"roots" traditions and radical critiques of the status quo are more visible, audible, and effective. **To talk with us further,** please call (215) 238-0096. Or write us at the Philadelphia Folklore Project, 719 Catharine Street, Philadelphia PA 19147.

Staff: Sandra Andino, Benita Binta Brown-Danquah, Cassandra Graves, Michelle Jackson, Teresa Jaynes, Debora Kodish, Leendavy Koung, Prolung Khan Ngin, Troy Richardson, Bill Westerman.

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Become a Philadelphia Folklore Project Member

$10 No frills. A donation in any amount covers the bare cost of printing and postage (but not research or production) for PFP news (quarterly news briefs to members only), at least 3 issues of *Works in Progress*, advance notice of all PFP events and information about issues of concern.

$25 Individual. Receive all the above benefits as well as your own copy of one of our books, 25% discount on other PFP publications, a free set of PFP postcards, and a PFP cap!.

$35 Family. (2 or more people at the same address). All of the above benefits.

$60 Contributing. Receive all the above benefits, one more of our publications and an ART HAPPENS HERE t-shirt. ($15 tax-deductible)

$150 Supporting. Receive all of the above benefits, two folklife posters suitable for framing and your choice of a PFP video. ($75 tax deductible)

$250 Benefactor. Receive all of the above benefits, and make a substantial contribution to keeping our programs vital. ($175 tax deductible)

$500 Angel. Receive all of the above benefits and a framed photograph of an image from the PFP archive. ($250 tax deductible).

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Yes I support local folklife!

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Mail to : PFP, 719 Catharine St., Phila., PA 19147 *Thank you!*
For more information, call us at 215-238-0096

PHILADELPHIA FOLKLORE PROJECT
RESOURCE LIST: publications and resources on local folklife currently available

Books/ pamphlets:

Philadelphia Folklife Resources: A Guide to Local Folk Traditions. Lists 301 groups and individuals actively involved with folklife, 102 community-rooted folklife events, and 1000+ different folk art forms (from dance to needlework, gardening to ritual). Includes: festival calendar, lengthy bibliography of Philadelphia folklore, index. Compiled by the PFP. Edited by Jennifer Michael. 1991. Reprinted 1992. xiv + 184 pp. $12.50 **OUT OF PRINT**

Uses of Tradition: Arts of Italian Americans in Philadelphia. By Dorothy Noyes. Foreword by Richard N. Juliani. Describes transformations in Italian American folklife. Illustrated. 80 pp. 1989. $15.00. To order: write Univ. of Penn. Press, PO Box 4836, Hampden Station, Baltimore, MD 21211. (Free with PFP membership).

Philadelphia Folks and Their Lore. Educational supplement produced with the Philadelphia Daily News. Articles, games, quizzes, reading lists for kids (ages 5-18), teachers and parents. Illustrated. 16 pp. $3

Stand By Me: African American Expressive Culture in Philadelphia. Roland Freeman, Glenn Hinson and Jerrilyn McGregory. Washington, D.C.: Smithsonian Institution Office of Folklife Programs, 1989. 32 pp. Excerpts of photographs and texts. FREE with membership only.

Hmong Kwv Txhiaj. Compiled by Pang Xíong Sirirathasuk and T-Bee Lo with the assistance of Ellen Somekawa. 6 songs (Hmong and English) from 6 singers, with comments. Focus on *kwv txhiaj,* rhymed improvised songs, sung in response to other songs. A project of the Southeast Asian Mutual Assistance Association Coalition and the Hmong United Association of PA. 1993. 32 pp. Accompanied by 2 home-mode audiotapes. $10.

Chol Chhnam: Cambodian New Year's Celebrations in Philadelphia (1979-1993). Compiled by Leendavy Koung with the assistance of Wutha Chin. A project of SEAMAAC and the Cambodian Association. 1993. $6

Preserving Traditions: Continuities and Changes in Philadelphia Folk Arts. Exhibit catalog, 1990. 16 pp. $2.

Works in Progress. Publication of the Philadelphia Folklore Project. Published 3x/year. Subscriptions included in membership ($25/year + sliding scale. Members also receive news mailings and other benefits. Call 215-238-0096 for information.) Back issues available for $2 each (1:1-3:2) and for $4 each (3:3-6:3):

- 1:1 (1987) Research on Italian crafts traditions; family business project; survey of folklife; folklore month. 8 pp.
- 1:2 (1988) African American folklife; Better Homes and gardens (Philadelphia gardens and yard art); Italian American material culture; Khmer and Lao New Years. 8 pp.
- 2:1 (1988) Sweet Sixteens (quinceaneras); Italian American needlework; African American traditions. 8 pp.
- 2:2 (1989) Mummers' fancy costumes; Cecil B. Moore: a master lawyer's legend; folk puppetry. 8 pp.
- 2:3 (1989) Ironworkers topping out; Puerto Rican décimas; Urban gardens; hoofer LaVaughn Robinson. 10 pp.
- 3:1 (1989/90) Folklore Month; Quilts; Kwanzaa. 8 pp.
- 3:2 (1990) Khmer dance; Lithuanian folksongs; Myer Adler's recycled arts (Jewish traditions). 8 pp.
- 3:3 (1990) Special exhibition issue: Passing on Traditions: Sixteen Master Folk Artists. Profiles of all sixteen master-apprentice partnerships funded by the PCA 1984-1990. 12 pp. $4 OUT OF PRINT
- 4:1 (1991) African American carving; Cambodian folklife; why folk arts aren't safe. 12 pp. $4 OUT OF PRINT
- 5:1 (1992) Translating the truth: the case of *Commonwealth v. Thuy*; Khmer foodways; Gospel in and out of the African American community. 12 pp. $4
- 5:2 (1992) Truths of ODUNDE; Paintings of Eang Mao; The story of the wolf and the shrimp; folklore and multiculturalism. 12 pp. $4
- 5:3 (1992) 500 years of resistance and survival; "You, Me and Them: Photographs by Thomas B. Morton" (special exhibition section with essays and images); Khmer wedding videos; The greedy family (Khmer story). 16 pp. $4 OUT OF PRINT
- 6:1 (1992/3) Lao New Year; Hmong courting songs; New Year issues; Banh Tet/Vietnamese New Year; Brief history of Cambodian New Year celebrations in Philadelphia. 16 pp. $4 OUT OF PRINT
- 6:2 (1993) Special ODUNDE issue: Origins of ODUNDE; Testimonies; Uses of public space; The drum preferred; Sydney King's dance studio. 16 pp. $4
- 6:3/7:1 (1993) Special double issue. Philadelphia tap; experiment in folk arts education; Public defenders; Samuel Yellin Metalworkers; Drill teams against violence; Hal Taylor, puppeteer. 24 pp. $6
- 7:1/2 (1994) Special double issue. Philadelphia women tap artists; Lee Carter's Underground Railroad, African dance in Philadelphia, African American social dance in Philadelphia, Justice & law. 26 pp. $6

Working Papers (Only those still in print are listed):

#2. *'There Are Other Ways to Get Happy': African American Urban Folklore.* Jerrilyn McGregory. 1989. 10 pp. $4

#3. *'It's Just Like Being at Home': The Structure and Style of Folklore in Philadelphia's Family Businesses.* James Abrams. 1989. 14 pp. $4

#6. *Taking Time and Proceeding With Caution: Time and Process in a Cambodian Life History Documentation Project.* William Westerman. 1991. 16 pp. $4

#7. *Multicultural Views: Traditional gardens, palm-weaving, Khmer arts, and mummery.* Essays on four types of local folklife, with transcripts of video soundtracks, introductions, suggestions for further reading and an introduction commenting on multiculturalism and folklore. 1992. 25 pp. $4

#8. *'He Says You're Going to Play the Giant': Ethnographic Perspectives on a Cambodian Arts Class in Philadelphia.* William Westerman. 1994. 43 pp. $6

#9. *Cultural Barriers to Justice in Greater Philadelphia: Background, Bias and the Law.* William Westerman. 1994. 68 pp. $6

#10. *African Diaspora Movement Arts in Philadelphia: A Beginning Resource List.* By Benita Binta Brown-Danquah. 1994. 32 pp. $5

Videos: (All are videotaped slide programs.)

The Palm Weavers. Introduces the Italian American folk art of weaving beautiful, ornate decorated palm bouquets as Palm Sunday observances. 1990. 10 min. $20

Everything Has to Sparkle: The Art of Fancy Costume Making. Explores the artistry, aesthetics, ingenuity and creativity of mummers' costume-makers. 1990. 14 min. $20

Blanche Epps: In the Garden of Gethsemane. Introduces the skills, strategies, and savvy of a master urban gardener who turns her Southern African American roots into eloquent "survival skills." 1991. 9 min. $20

Welcome to America: Arts of Being Khmer in Philadelphia. Explores the transformations of Cambodian arts, with special attention to traditional weddings. Based upon photographs from local Cambodian families. 1991. 9 min. $20

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